

# The Shakespeare Newsletter

Vol. IV, No. 2

"Knowing I lov'd my books, he furnish'd me . . ."

April, 1954

## Renaissance Meeting at Duke Features 8 Shakespearean Papers

A wide variety of papers of interest to Shakespearean and Renaissance scholars will be heard at the 11th Annual Renaissance Meeting in the Southeastern States when it convenes at Duke University on April 23-24. Philip Williams and Allan H. Gilbert of Duke who are joint Chairmen of the program have announced that a selection of papers will be published.

Of the eighteen papers the following are on Shakespeare:

Richard Hoxley (U of Va), "The Use of the Upper Stage in *Romeo and Juliet*"

G. R. Elliott (Amherst), "The Representativeness of *Macbeth*"

Louis Marder (Pembroke State), "Shakespeare and the Law"

I. B. Cauthen (Hollins), "Richard II and the Image of the Betrayed Christ"

Fredson Bowers (U of Va), "Hamlet as Scourge and Minister"

Carol Carlisle (U of SC), "Macready as a Shakespeare Critic"

Karl J. Holzknecht, NYU, "Shakespeare in Pictorial Art"

Edward F. Nolan (U of SC), "Verdi's *Macbeth*"

## Canadian Stratford Plans to "Astonish" Audiences

Plans for the Stratford Shakespearean Festival in Canada are moving forward with great rapidity as the opening date, June 28th, approaches. The predominantly Canadian cast will begin rehearsals soon after the new 1900-seat, air-conditioned tent is erected. Changes will improve sight lines from all angles.

According to advance reports, *Measure for Measure*, directed by Tyrone Guthrie, and *The Taming of the Shrew*, directed by Cecil Clarke, will be strikingly different from each other and from orthodox Shakespearean productions. Confidentially kept plans are described as "radical," and audiences may, "in the words of the press agent, brace themselves to be astonished."

Costumes designed by Tanya Moiseiwitch are based on medieval England for *Measure* and "Edwardian-cum-Victorian" for the *Shrew*. *Oedipus Rex* is the third play in the program.

## 95th Season Opens at Stratford-on-Avon

An enthusiastic audience attended the opening of *Othello* on March 16. Many notables were in the audience to herald the opening of the 95th Season at the Memorial Theatre.

Anthony Quayle directed the performance and with Barbara Jefford shared the leading roles. The production is that which toured New Zealand and Australia for nine months last year.

George Devine's *Midsummer Night's Dream* conceived as a rollicking comedy opened on March 23 with Quayle as Bottom, Muriel Pavlov as Titania, and Powys Thomas as Oberon.

## Sir Edmund K. Chambers Dead at 87

Sir Edmund Kerchever Chambers, eminent historian of the drama and biographer of Shakespeare, died at his home in Devonshire, on January 21st.

## Hotson Identifies Curtain Theatre

In an article in *The Times* of London on March 28, Dr. Leslie Hotson announced identification of a view of the Curtain theatre. It was discovered in an apparently unique engraving which is part of a collection of the Library of the University of Utrecht where the original of the Swan drawing was also found. The 104 x 10.2 cm. print bears the legend "The View of the Citye of London from the North towards the Sowth,"—a rare point of view—and was probably made not long after 1600. Burbage's Theatre which stood close to the Curtain, was built in 1576 but had been torn down by the time this print was made.

From other evidence, says Dr. Hotson, we already know what the general shape and appearance of an Elizabethan theatre should be and this print supplies corroboration in its recognizable features. The building is octagonal or circular, three storeys high, with a ground level entrance. The "two full height structures against its

walls" enclose a staircase for entrance to the galleries. Surrounding the building is the characteristic gabled roof, turret, flagpole, and flying banner.

It is the opinion of E. K. Chambers that the Curtain was exclusively used by the Lord Chamberlain's men from October 1597 to September 1599 after which time the Bankside Globe was completed. It was here that *Romeo and Juliet* won "Curtaine plaudities" as Marston said, and here too that *Henry V* must have been presented in 1599. The Curtain is therefore the "Wooden O" of immortal fame.

A photograph of the print was made through the generosity of Dr. D. Groscheide by Mr. Arthur M. Hind for the British Museum. Picture and article were sent to *SNL* by Dr. Hotson who is currently in London.

A picture of the Curtain already in page proof had to be withdrawn from this space because permission to print it had not yet arrived.

## YALE FESTIVAL ENTERTAINS MILLIONS

Yale resources, prestige, and scholarship combined to make the Yale Shakespeare Festival the most elaborate affair of its kind within memory. About 5000 saw eight performances of *The Merry Wives of Windsor*, 3500 saw six performances of *The Tempest*, over 10,000 went through the Yale Art Gallery to see the Shakespeare exhibit, about 3500 attended the six lectures, an almost capacity audience of 600 heard the Elizabethan concert, a potential audience of about a million saw four TV programs in New England, and a potential seventeen million saw the nationwide forty-five minute telecast of *The Merry Wives* and guest speakers.

### The Merry Wives

Comments on *The Merry Wives* directed by Frank A. McMullan indicated that a good time was had by all, including Brooks Atkinson of *The New York Times* who, despite comments on "wasted motion," "spurious heartiness," and actors ho-hoing at every line, found the play "well set, well-lighted, well-costumed, and well-imagined . . . fresh and entertaining." The Elizabethan speech under the supervision of Helge Kokeritz sounded, in the words of *SNL* correspondent Edgar L. Kloten "somewhat like a thick Irish brogue. Never obtrusive and never impinging on the fluidity of the tale or method of telling it."

A production of *The Tempest* as Science-fiction drama directed by Leo Lavandero was presented by the Yale Dramatic Association and the Berkeley Players presented Thomas Dekker's *The Shoemakers' Holiday* directed by James Karr.

On February 21st a group headed by President A. Whitney Griswold and Professors Prouty, Kokeritz, McMullan and others of the Yale faculty, appeared on the national TV Omnibus program which featured the *Merry Wives* in Elizabethan English. An unusual concert on March 4th presented the music of Morley, Leighton and Dowland. Excerpts from Morley's *First Booke of Consort Lessons* were claimed to have been the "the first authentic performance in nearly 300 years." The rarely played cittern and pandora were heard.

### Rate Books and Manuscripts Exhibited

Featured in the Yale Library exhibit were seventeen Quartos, the four Folios, (including several of the First), and three cases containing twenty manuscripts from the collection of James M. Osborn a Research Associate at Yale. Of particular interest were an Elizabethan "Commonplace book" copy of Sonnet 2 with differences indicating an independent source from the 1609 version, and a manuscript of James Spence (Alexander Pope's "Boswell"), perhaps the primary source of the erroneous idea that Sir William Davenant was Shakespeare's illegitimate son.

The purpose of the integrated exhibition, plays, concerts, and lectures, was to present a panoramic view of Shakespeare in relation to the world in which he lived, and the contribution of Yale Scholars to its enlightenment.

### Yale Program Offered

The editor has copies of the beautifully printed program book which he will be happy to send on receipt of postage. The program lists three pages of Yale books on "Shakespeare and His Age."

WATCH FOR PROGRAM OF ANTIOCH FESTIVAL IN MAY ISSUE.

When was twenty-six years old, in 1892, he entered the Education Department where he reached the post of second Secretary to the Board of Education by retirement age. He never held an academic post.

Most of Sir Edmund's life was devoted to stage history and Shakespeare. His *Medieval Stage*, 1903, and *The Elizabethan Stage*, 1923, were admittedly prolegomena to the now standard biography *William Shakespeare, A Study of Facts and Problems* published in 1930. Since that time he has produced several more volumes, chief among which are his *Shakespearean Gleanings*, 1944, *English Literature at the Close of the Middle Ages*, 1945, and *Sources for a Biography of Shakespeare*, 1946.

The high standards and breadth of his scholarship, his conservatism, his emphasis on facts and problems, and his refusal to engage himself in critical problems, mark his work with a definitiveness unusual in so controversial a subject.

Sir Edmund was born on March 18, 1866, educated at Marlborough and Corpus Christi College, Oxford, and married in 1893. His work in literature and as a Civil Servant earned him many honors among which were K.B.E. (Knight Commander Order, the British Empire) 1925, C.B. (Companion of the Bath) 1912; F.B.A. (Fellow of the British Academy), and Honorary D. Litt. of both Oxford and Durham.

## Fifth Annual Festival at Hofstra College

Much Ado About Nothing and a Symposium on the general subject of "The Resurrection of Shakespeare" were featured at the Fifth Annual Shakespeare Festival at Hofstra College in Hempstead, N. Y., April 5-11. Bernard Beckerman's production of the play was performed on the famed five-sixths replica of the Globe stage. Seven performances were applauded by thousands of appreciative student and adult playgoers.

The Symposium was under the direction of John C. Adams, President of Hofstra, and builder of the Globe model in the Folger Library. On the program were Charles H. Shattuck of the University of Illinois who spoke on "At Home with Shakespeare," Frank McMullan of Yale on "How Shakespeare Spoke It," and Alice V. Griffin of Hunter College on "The Sennet Sounds."

During the Festival, the replica stage was open for inspection, a "Shakespeare in Art" exhibit was displayed, an Elizabethan musicale was heard, and scenes from Shakespeare were presented by neighborhood schools.



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**SIGNS OF THE TIMES**

We have just completed writing the account of the Barter Theatre's *Two Gentlemen of Verona* and are moved to editorialize.

What kind of Shakespeare do we want on the boards? What is the responsibility of the director? Must Shakespeare fit our times or his, or both?

It has been the fashion for scholars and others to look condescendingly at Nahum Tate's *King Lear* and other such "revised" versions of Shakespeare. It is apparent from some of the plays we have seen or heard of recently that we are going in the same direction as those neoclassic dramatists except that today there seems to be no standard principle—unless it is deviation from previous productions. The neo-classicists so admired their work that they printed their twenty-odd revisions. I wonder what director today would dare print the version he presented on the stage? And if he did, what would be said of them some ages hence?

Is there no excuse for Shakespeare but airplane crashes instead of shipwrecks for *The Tempest*, or modern dress for *The Comedy of Errors*, or cutting of more than a dozen scenes in *Macbeth*, or automobiles and bicycles in *Love's Labour's Lost*, or changing the meaning of *The Two Gentlemen of Verona*, etc., ad inf.? Variety is the spice of life. We enjoy the revised versions. But rest perturbed Spirit! Thou art mighty yet!

**Excess—the Root of All Evil?**

Some issues ago we mentioned a scholar who thought we were having too much Shakespeare. Is this perhaps the root of our trouble? Are our dramatic directors trying to satisfy our craving for Shakespeare by dishing it up to us in various forms—outwitting one another in imagination?

And is this also the trouble with criticism today? A distinguished teacher writes: "Do you agree that there is a certain amount of pure 'bunkum' in the way some of the current interpreters of Shakespeare strain to read something patterned and allegorical in everything he has done?" Are we trying to say things when there is really nothing to be said?

More than one reader would like the answer. Again we offer SNL as a means of exchange of ideas.

**The Shakespeare Newsletter**

Pembroke, N. C.

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**Teaching Shakespeare — The Methods**

Is there a "method" of teaching Shakespeare? Perish the thought! Shakespearean content and scholarship are too broad. Teachers have been taught by too wide a variety of teachers, and backgrounds. There is no simple solution and an adequate fund of knowledge. Knowledge is power; it is method. Come to class with ten times more than there is time for, and classes cannot be dull.

To tell what should or should not be done is easier than doing it. An enthusiastic class is the result of eternal vigilance. Know how much to give, what to give, when to stop. Stimulate, arouse, and satisfy, and the students will relish the class and Shakespeare.

Although it took forty-five minutes to deliver our twenty-two page paper at the Raleigh meeting of the North Carolina Education Association on March 19th, we barely scratched the surface. The concept of "Teaching Shakespeare Effectively" can not be sufficiently developed, in forty-five minutes nor in the one minute abstract of the paper on the next page, but the general outline of the subject has been indicated. From this paper and additional sources we draw attention to two methods of teaching.

**The Project Contract**

First, the *Project Method*. As a result of educational reforms, progressive education, and the desire to get something into the students easily, insensibly, secretly, and painlessly, the project method has been developed and used in primary and secondary schools and even in some colleges. Some of the projects that have come to our attention are:

- 1) Finding Shakespearean characters among the students and teachers.
- 2) Making a Roman party before reading *Julius Caesar* or a Shakespearean Banquet in Honor of Queen Elizabeth. In the latter case student committees investigated drama, dance, decoration, costume, etiquette, and diet; they painted settings, prepared scenes for acting, composed sonnets, etc.
- 3) Making students pretend that they were carried back to former times on a time machine and then describing events of the play, as contemporaries of the characters.
- 4) Preparing news stories of the events of the play.
- 5) Thinking of modern situations and quoting Shakespearean lines to illustrate, i.e., fat lady reducing—Oh! that this too, too solid flesh would melt, thaw, and resolve itself to a dew.
- 6) Writing stage directions and notes for staging the play.
- 7) Acting the plays because the plays were meant to be acted.
- 8) Collecting reports in the news showing that Shakespeare is still "alive."
- 9) Preparing Shakespearean cross word puzzles.
- 10) Carving soap figures of characters in the plays.
- 11) Constructing a model Elizabethan stage.

We wonder whether some ages hence some of these "techniques" won't be as smilingly surveyed as we today smile at the excesses of those who used Shakespeare for "syntactical exegesis."

**Wrong Premises?**

The purpose of these projects has already been stated above. Some of them may be interesting and rewarding. However, if they are based solely on the premise that anything that takes mental effort is harmful to the student, that the Shakespeare course must be completely entertaining, that Shakespeare study without a project cannot be made interesting, and that students should not be required to learn from other projects in the class ("they are not interested, otherwise they would have cooperated in them"), then there is something radically wrong with the idea. If the teacher can develop from it a strong interest in Shakespeare as a dramatist, as a poet, as an Elizabethan; and stimulate an appreciation of Shakespeare's plays as works of literature and as a literary experience, then such ventures are valid. The project should not be considered an end in itself but a means to an end.

More could be said, but let us turn first to a contrasting procedure that was used by Professor Emeritus A. H. R. Fairchild who taught Shakespeare at the University of Missouri and elsewhere for forty-two years. Professor Fairchild was not concerned with entertaining but in teaching and inspiring. He saw and still sees in the world "an acute hunger for mental and spiritual food . . . for a staff to lean on that shall not prove a broken reed." He had no method. "That kind of thing," he wrote to SNL, "I credit to the 'peedogs,' as I call them; in fifty years I have known only two of these parasites on education who commanded either respect or admiration; and I know they were generally regarded as the poorest teachers on the faculty." His method was a carry over of his own Canadian education. "There is but one way to learn to teach: being well taught by well-informed teachers."

**Professor Fairchild's Procedure**

Professor Fairchild asked his students to purchase a 300 page leather-bound notebook and a copy of the Shakespeare text with small pages. The students were told to cut openings in the pages of the notebook and to paste the pages of the Shakespeare text in the center leaving wide margins. They also left blank pages after important speeches, after scenes, acts, etc. One play was read in one semester. Every line was analyzed. Frequently explication of ten lines took as much as an hour and a half. Opening questions (on *Hamlet*) elicited the keynote of the play, and the four or five tones of the keynote. "Who speaks first? Rank? Why then does he speak first? What does it illustrate? What military order is violated?" Inversion is developed as a theme. Also discussed are poetry, prose, why lines are in either one or the other? Who says what, why, and how are always considered. Variant readings are probed and excursions into every avenue of research are made. "There would be no time for all the possible questions—every line is a slice of life." Students read assigned texts in contemporary drama, critical and historical literature, and took examinations at two week intervals.

The volumes so annotated by the students, writes Prof. Fairchild, became treasured possessions. Their compilers went on to become lovers of Shakespeare and professors of English, and they and many others returned to pay their respects to their teacher in later years. What more need a teacher ask?

In Prof. Fairchild we see a passionate devotion to Shakespeare translated by energy and knowledge into a course of instruction which may be called "Shakespeare with a vengeance" by some, but will be admired by others. Those who came to learn, learned. Those who did not care to learn either did not take his course or fell by the wayside. If this be called madness by some, is there a "method" in it?

**Transfer of Method**

Certainly there is something in Prof. Fairchild's program which can be transferred to other classes. Can it be used with high school students as well as with College students? Perhaps not completely, but certainly some of its procedures can be applied. In high schools as well as colleges, a great deal depends on the teacher. If he can convey his knowledge and enthusiasm to the students and make them see more than mere entertainment, a step in the right direction has been made.

(To be continued)

**WOULD THAT IT WERE SO**

The Seven Ages of Women: the infant, the little girl, the miss, the young woman, the young woman, the young woman and the young woman.



## The Itinerant Scholar

At the Yale University Shakespeare Festival, New Haven, Conn., February-March, 1954.

(The Yale Shakespeare lectures are being published in full by The Shoe String Press in a volume entitled *Shakespeare: of an Age and For All Time*. See advertisement below for details.)

### PRODUCING SHAKESPEARE

Frank McMullan, Yale University

The modern producer of Shakespeare will be wise if he rummages through the warehouse of theatrical history—where footlights illuminate footnotes—before facing the actual task of putting Shakespeare's plays on the stage. He must look back on the past to see his plays in performance, to find the theories and practices which can enlighten the director. In contrast to the opulent spectacles of the Kembles, Kean, Irving, and Tree, the simpler settings and better texts of Samuel Phelps paved the way for William Poel, the prophet of the modern view of producing Shakespeare. Poel, in his production of the First Quarto of *Hamlet* on an Elizabethan stage at St. George's Hall in 1881, demonstrated that Shakespeare's plays bore a vital relationship to the stage for which they were written. He stood for the integrity of the text, the continuity of the action, the non-localized scene, and the swiftly and musically spoken word. His theories were developed and put into brilliant practice by Harley Granville-Barker whose productions and *Prefaces to Shakespeare* are every intelligent director's guides. He was the scholar and practical producer who demonstrated that a reversion to the primitive stage of Shakespeare was not necessary. Instead, he adopted the form of this stage and projected Shakespeare's true substance in terms of the present. It is the business of the modern producer of Shakespeare to utilize the collaboration of scholarship and the theatre as creative food for nourishing a work of art which in dramatic form contains a stream of life which has significance for the audience beholding it. Theatrical scholarship has markedly affected the critical interpretation of Shakespeare's plays.

### SHAKESPEARE'S EARLY HISTORIES

Arleigh D. Richardson, III, Yale

It has long been a common-place that Elizabethans were great theater-goers. Prof. Alfred Harbage points out, however, that two thirds of the London population never went to the theater at all. The third who did go were, for the most part, habitual frequenters of the theater, and they created an enormous demand for new plays. This fact is testified to by Henslowe's *Diary* which shows that theater receipts doubled every time a new play was given.

There is abundant evidence that managers like Henslowe were forced to wheedle, threaten, and pay in advance for new plays. But the playwrights, prolific as some of them were, were unable to meet the great demand. It therefore became common and accepted practice to revise old plays so they could be presented as new. Shakespeare evidently began his career by thus revising plays for his company.

## Announcing the publication of Shakespeare: Of An Age and For All Time

The Yale Shakespeare Festival Lectures:  
Charles Tyler Prouty, Editor

PUBLICATION, JUNE 1954  
PRICE, \$2.50 POSTPAID

Orders received before May 10, 1954  
will be accepted at \$2.25 per copy.

**THE SHOE STRING PRESS**  
52 Caroline Street, Hamden 17, Conn.

The late Prof. Albert Feuillerat, Prof. C. T. Prouty, and I by careful comparison and study, have been able to establish the fact that Shakespeare revised *The First Part of the Contention*, etc. and *The True Tragedy* etc., thus creating *Henry VI, parts 2 and 3*. It is only natural that the playwright who began his career as an actor should have made his start by performing such a service for his company.

The tradition in which Shakespeare first tried his hand at dramatic composition was a popular one, embracing a number of plays such as *Edward II* and *Thomas of Woodstock*, all written within a decade. All deal with the problem of what to do with an unsuccessful ruler. It was with his first work in revising the *Henry VI* plays that Shakespeare became interested in the problem of authority, and more specifically, the problem of a human being who finds himself in a position he is unqualified to hold. This interest leads directly, albeit with a certain shift of focus, through his histories straight to the more profound studies in the later tragedies. Of the early plays, it is only the histories which reveal these seminal ideas.

These plays also have relevance for the modern world, in their questioning of the rights and responsibilities of men in authority, and they can be linked by theme with such works as *Moby Dick* and *The Caine Mutiny*. Because of the light which they shed on Shakespeare's early career, and because they are still relevant, the *Henry VI* plays should be considered as both of an age and for all time.

### MACBETH

Eugene M. Waith, Yale University

The critic or producer of Shakespeare who rearranges his materials in any way that pleases him, omitting this and imagining that, produces an adaptation, not an interpretation. The ideal production is faithful to all of the play for which we have good textual authority. Act IV, Scene 3 of *Macbeth* presents a case where the failure to understand the ideas and conventions of Shakespeare's age have led most critics and producers to ignore an important scene (the longest in the play). The formal rhetorical style of the speeches, the contrived posing of Malcolm, the surprising intrusion of the King's Evil, have all seemed repellent to a realistic age, but if the artifice is accepted, the scene proves to be not only dramatically effective but thematically significant. Malcolm's persona of the evil ruler is the abstract of Macbeth's worst potentialities. The description of Edward the Confessor is exactly balanced against it: an almost divine king with restorative powers is opposed to a disruptive Satan. These extremes heighten our awareness of the implications of Macbeth's crime. At the same time Macduff is tested and shown to be, not a saint like Edward, nor a pattern of nobility like Malcolm, but the ideal human agent to deal with Macbeth. The scene, properly understood, is a moving preparation for Act V.

### YALE U. PRESS PROMISES F1 FACSIMILE

A new facsimile of the First Folio "produced with the greatest accuracy ever attained, by means of the latest developments in facsimile reproduction equipment" is promised for publication on November 17 by the Yale University Press. The volume will measure eight and a half by eleven inches and be almost a thousand pages in length. [The 1623 F1 consists of 454 leaves totaling 908 pages approximately 8½ x 13½.]

This "poor man's folio" is to be a copy of the excellent Huth copy owned by the Elizabethan Club at Yale University.

Professor Charles Tyler Prouty is preparing a sizable preface—the only addition to the volume—which will contain historical details on the history and printing of the Folio. Professor Helge Kökeritz is preparing the Folio for reproduction.

Expected price for the volume is \$12.50.

### FOLGER LIBRARY EXHIBITION

A special exhibition of rare books selected from the more than 20,000 volumes acquired in the last four and one-half years illustrates the Library's ambition "to become the most effective library for research in Western civilization in the Western hemisphere." At a private showing of the exhibition on April 3, Director Louis B. Wright gave a short talk on "The Significance of the Folger's Acquisitions for Historical Scholarship."

At the Annual Meeting of the North Carolina Education Association, Raleigh, N. C., March 19.

### TEACHING SHAKESPEARE EFFECTIVELY

Louis Marder, Pembroke State College

The ramifications of this subject actually encompass the entire gamut of effective instruction in all fields. Only exposition can be attempted in a field where it is impossible to be dogmatic and definitive. Shakespeare has been used to inculcate good reading habits, to teach morality, ethics, high ideals, etc. There are others who say that entertainment is the sole goal. But there is more to Shakespeare than that. A historical survey indicates that in the 19th century (and to some extent today) Shakespeare was used in schools for rhetoric and elocution, for translation into Greek iambs, for instruction in morality, and especially for the study of grammar and philology. College entrance requirements set the pattern of instruction and Abbott's *Shakespearean Grammar* was reprinted more than 25 times through the first quarter of the 20th Century to supply the constant demand. By the end of the 19th Century a change began to take place due to changes in teacher training, better understanding of the value of Shakespeare as a subject for literary study, influence of new important studies, influence of the Shakespeare Club, the "new" college student, and new educational theories. But the current method of getting Shakespeare into students secretly, insensibly, and painlessly must also be reconsidered. Projects such as soap carving of Shakespearean characters and playing at "Time Machine" are to be avoided if they don't lead to actual study of the play. The need to complete a project must be translated into a need to know Shakespeare. The teacher must be able to justify the ways of Bard to man. Because there is so much available to the Shakespeare teacher, one might say that there can be no such thing as a dull Shakespeare class, only dull teachers. The student may not know what he wants—but one thing he is certain of: He does not want to be bored. Facts interest him, but he does not want to be overwhelmed. The teacher must awaken the interest, create the desire, motivate intellectual and emotional curiosity, and indicate the total objective. Various kinds of appreciation must be considered by the teacher and understood by the student. The more than forty do's and don'ts described in the paper can best be summarized by saying "avoid all excesses." Synthesis—a putting together—rather than analysis—a breaking down—should be the objective. We will make our students academically impotent if we fail to pass on to them an abiding interest in a universally admired poet.

**CRITICAL DIGEST:** The current issue of this weekly publication covering the N. Y. theatrical scene presents notes and digests of all important N. Y. productions including Shakespeare. \$10 annually brings over 200 pages of capsule criticism. Available from Ted M. Kraus, 505 Fifth Avenue, N. Y. C. Write for sample.

## AN INTRODUCTION TO SHAKESPEARE

by Hardin Craig

with	Romeo and Juliet
King Richard the Second	
King Henry the Fourth	
Much Ado about Nothing	
Twelfth Night	
Hamlet	
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The Tempest	
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# Dissertation

## COMPLETED DISSERTATIONS

Edited by  
Neille Shoemaker, Baldwin-Wallace College

**OTHELLO ON THE AMERICAN STAGE**  
DIFFERENCES IN THE CONCEPTION OF OTHELLO'S CHARACTER AS SEEN IN THE PERFORMANCES OF THREE IMPORTANT 19TH CENTURY ACTORS ON THE AMERICAN STAGE, Barbara Alden, University of Chicago, 1950, pp. 538.

The actors chosen for this study were Edwin Forrest, the first native American tragedian of great repute; Edwin Booth, a favorite American tragedian of the second half of the nineteenth century; and Tommaso Salvini, an Italian, one of the many foreign actors who visited America in the second half of the nineteenth century. All three were famous for their performance in *Othello*.

The *Othello* of Salvini made the greatest impression, though Forrest's *Othello* was a close second. Booth was less impressive in the part, due largely to inconsistencies in his conception which fitted poorly into his text; but his play-as-a-whole seems to have been the most well-rounded and complete performance. Opposed to the gentlemanly, poetic, and pathetic Moor of Booth were the violently jealous *Othellos* of Forrest and Salvini. But the jealousy of Forrest's was personal, and its expression civilized in comparison with the savage and barbaric passion displayed by Salvini, whose performance, nevertheless, was more artistic. In these two interpretations the parts of minor characters suffered to give more prominence to *Othello*'s role.

## CYMBELINE

**THE DESIGN OF CYMBELINE**, Homer D. Swander, Jr., University of Michigan, 1953, pp. 244.

The latest study of *Cymbeline* has been made in order to show the religious significances of the play. Professor Swander arrives at his conclusions by first studying three aspects of the plot. The first point is that *Cymbeline* has no great single character. Secondly, there is an unusually large number of actions, with many times and places represented. This would imply that the play may not have a unity of design. However, the analysis permits the author to reach the opposite conclusion. This is first shown in the characters. In Posthumous Shakespeare has repudiated his usual tragic values and in Imogen he has depicted both a world and a heroine in which tragedy does not exist. Shakespeare has made the love affair harmonious with the traditions of love. Even the supernatural elements in the play are related to the non-tragic world which Shakespeare has created. The plot is designed to show that the gods may intervene in human affairs. There is a religious solution to the plot which makes use of the mystical conversion and the sense of death and resurrection. These facts permit Professor Swander to conclude that the *Cymbeline* has plan and unity, and reality that is transcendental.

## DRAMATIC SATIRE

**SATIRE IN ENGLISH DRAMA, 1590-1603**, Oscar Gross Brockett, Stanford University, 1953, pp. 314.

An analysis of ninety Elizabethan plays (excluding Shakespeare's) has enabled Professor Brockett to draw some interesting conclusions on the nature and extent of English satire in Elizabethan drama. Satire was discovered in about seven-eighths of the plays. Satire appeared in the following forms: religious, political, social, literary, personal, class, nationalistic. By far the largest amount of satire dealt with social and moral conditions. Under moral satire the subjects of lust, avarice, and pride are the most important. The other four deadly sins seem not to have interested the Elizabethan dramatists to any great extent. Among the professions which are satirized, only five were of any great interest to the dramatist.



# Digest

## DISSERTATIONS & WORKS IN PROGRESS

Edited by  
William White, Wayne University

These include religious orders, lawyers, merchants, soldiers, and poets. The chief religious satire dealt with the smaller sects, but generally did not satirize the theological aspect of religion. Nationalistic satire was directed chiefly at four peoples: the Spanish, Dutch, French, Italians. By far the largest amount of satire is serious. Professor Brockett classifies about two-thirds of the satire as serious and one-third as comic. While this serious moral tone continues throughout the period, the author detects an increase of humor, employing wit and invective. This gives rise to an increase in personal satire. Still however, the dominant tone of Elizabethan satire continued to be moral.

## DISSERTATIONS IN PROGRESS

**A COMPARATIVE STUDY OF THE "HAMLET" PROMPT BOOKS OF BOOTH, GARRICK, AND IRVING**, Martha Beck, University of Michigan (William P. Halstead, advisor). 1955. (Title revised.. Irving has been added and Gielgud and Evans dropped. (Cf. SNL IV:1:5.)

**HISTORY OF THE OREGON SHAKESPEARE FESTIVAL**, Angus L. Bowmer, Stanford University (Hubert Heffner and Norman Philbrick, advisors). 1955.

**THE FAMILY OF MERCUTIO**, Archibald Henderson, Jr., Columbia University (Oscar J. Campbell, advisor).

**SHAKESPEARE'S COMIC WOMEN CHARACTERS**, Vernon L. Hess, Stanford University (Hubert Heffner and Norman Philbrick, advisors). 1955. Title revised. Formerly *The Characterization of Comic Women Characters in Shakespeare's Comedies*. (Cf. SNL IV:1:5).

**PROBABILITY IN SHAKESPEARE'S FOUR MAJOR TRAGEDIES**, Arthur Levinson, Stanford University (Hubert Heffner and Norman Philbrick, advisors). 1955.

**A STUDY OF THE TRIAL SCENE AS A DRAMATIC CONVENTION**, Mrs. Eleanor M. Linn, Cornell University (H. Darks Albright, advisor).

**AN ANALYSIS OF LEGERDEMAIN EMPLOYED IN ELIZABETHAN THEATRE, WITH SOME CONSIDERATION OF METHODS FOR PRESENT-DAY PRODUCTION**, Northwestern University (Lee Mitchell, advisor). 1955.

*Thanks for the above list are owed to James M. Klain of UCLA, compiler of a dissertation bibliography for the Educational Theatre Association.*

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Dr. Norman Nathan—WKTV, Utica, N. Y.

Latest of the TV programs that has come to our attention is Prof. Norman Nathan's non credit course which began on Friday, February 12 and continues for 15 Fridays except for a vacation on April 16th. The first program discussed Shakespeare's importance and his theatre. Succeeding programs consider *Julius Caesar*, *Twelfth Night*, *Romeo and Juliet*, and *Hamlet*. As the lectures proceed, Dr. Nathan emphasizes the Elizabethan Age and audience; Shakespeare's ability to create living character; typical dramatic techniques; poetic ability, contrast between Shakespeare's time and ours, etc. Discussion of *Hamlet* will weave together the threads demonstrating Shakespeare's complete dramatic and poetic artistry and his universal significance. In this course students receive on request a syllabus and reading list. Questions for discussion are solicited. In early May they will send for a final examination which will be "proctored" via TV on May 28th.

Letters received by Dr. Nathan indicate a minimum interested audience of 20,000 with a possibility of 100,000. Dr. Nathan's knowledge, enthusiasm, and wide frame of reference makes the course popular. He compares euphuism to jive talk, gives numerous analogies, uses slides, blackboards, etc. Dr. Nathan tells us that his fan mail comes from young and old, city ladies and farmers' wives, teachers and hospital patients, cultured persons and those who would rate F in any English course. But they all love Shakespeare.

\* \* \*

Dr. Frank C. Baxter—KNXT-TV, Los Angeles

Already widely popular is Dr. Frank C. Baxter's University of Southern California course over KNXT, Los Angeles. His classroom popularity has been transferred successfully to the video waves. An estimated 100,000 listened to his first series of Saturday morning lectures. Viewers over twenty-one or with High School diplomas could take English 356A for a unit of College credit on payment of a \$12 fee. During the first Semester 332 students from 16 to 91 years of age registered for credit of whom 213 appeared on the campus for the two hour examination. Twenty-four failed. Another 886 paid \$5 each for a study guide and the privilege of taking the examination at home. The unrehearsed 55 minute lectures took place in a "classroom set" with desks for those who came to the program. A lectern, a table of exhibits, a blackboard, and a tripod holding pictures or charts were the only props. The eighteen weeks course began on September 26 and covered four plays, the sonnets, and three supplementary lectures. A second course is now in progress.

\* \* \*

Dr. Michael Krouse—WKRC-TV, Cincinnati

In the City of Cincinnati, Ohio, another estimated 35,000 watch a University of Cincinnati "Shakespeare for Every Man" series. Dr. Michael Krouse's course is part of the "University of Cincinnati in the Home" educational series now in its third year. Here, too, Shakespeare is so popular that the first eight weeks series has been extended for a similar period. After an opening lecture in which the TV audience was familiarized with the Globe Theatre, its construction, and adaptability, Prof. Krouse discussed Shakespeare's comedies and lesser known plays. He prefaced his dramatic readings with a description of the play against the historical background of the times elaborating the concept that Shakespeare wrote for every man.



## William Poel, Innovator and Restorer

Robert Speaight

[Second in the SNL series on Elizabethan staging.]

IN the biography of William Poel (1852-1934) which I have recently completed I have said that Poel was "a man of the theatre who never really had a stage; that was his paradox and his problem." The phrase is purposely exaggerated; but I mean by it, firstly, that Poel was not an intellectual, like Granville-Barker, knowing the theatre like the back of his hand, but quite happy away from it. I mean that he was a man whose view of the great Elizabethans was both historical and dramatic. He had not a deep sense of poetry and he could not enter into the lyrical experience of an Elizabethan play. He had, however, a precise though not a pedantic sense of period, and to the fuddled notion of Shakespeare as "a man of all time" he opposed the idea of a particular Elizabethan Englishman. Thus he refused to imagine the plays acted in any other way than the way in which they were originally given. Poel was a fanatic, seeing one thing to the exclusion of all others, and he clung to his ideas with the tenacity of a religious fervour.

### Pursuit of Perfection

It followed that he was incapable of compromise. Personally the gentlest of men, he was ferocious in his pursuit of perfection and perverse in his imagination of injury. Because the professional theatre could not accommodate him, he spied an opponent behind every proscenium. Yet the force and the influence of Poel was inseparable from his character; you had to take him as he was. And he made his effect less through the occasional performances which were seldom more than rough demonstrations of his theory, than through the actors (Edith Evans, Lewis Casson, Donald Wolfitt) who submitted to his discipline. If your submission was unreserved, he could teach you a great deal; but you were stripped, to begin with, of everything you thought you knew. You were remade into the image that Poel had conceived of you. Day after day, you were forced to run up and down the scales of his intonations, trying to recover what he believed was an Elizabethan flexibility; and gradually these inflections, which had at first seemed foreign and false, became native and inevitable. When you came to the performance, you no longer felt like a bad gramophone record; you felt like yourself, but yourself purified and enlarged. Poel was an implacable doctrinaire, but he quite lacked the regisseur's vice of jealousy. He knew that what mattered in the theatre was the actor, first, last and all the time.

### Escape from the Picture-Frame

He had, however, a strong visual sense, and his groupings were memorable. The platform-stage which, in later years, he would build out over the stalls of an ordinary theatre, allowed him to display his actors in dimensions deeper than the proscenium arch permitted. Here he anticipated the experiments of Reinhardt. (It is interesting to recall that the great German director was present at Poel's first production of *EVERYMAN* in 1902). And all that is most vital in the contemporary treatment of Elizabethan classics has been an escape, partial or complete, from the limitations of the picture stage. (Tyrone Guthrie at Edinburgh, Stratford, and the Old Vic; Anthony Quayle's masterly re-statement of the Histories; Nugent Monck at the Maddermarket and Bernard Miles at the Mermaid). It is true, of course, that Shakespeare is more popular today in the commercial theatre than at any time since the reign of Beerbohm Tree at His Majesty's, and that he is presented, as a rule, with an elegant

and sometimes an elaborate décor. For commercial reasons this is believed to be necessary. But he is at least presented with the text virtually intact and the dramatic rhythm more or less uninterrupted. This fidelity is largely due to the precept and example of Poel. Those early performances of the Elizabethan Stage Society, which excited the admiration of Bernard Shaw, were sketchy and amateurish, no doubt, in many respects. Although they challenged the very principles of Irving's Lyceum, they hardly entered into comparison with it. But this was because Poel was training his recruits to do a difficult and unfamiliar thing. Irving was appealing to the average academic taste of his day, and risking his Box Office as far as Bram Stoker (his manager) would let him. Poel never had anything worth calling a Box Office, and he was bent on creating a new canon of taste altogether. William Byrd and Orlando Gibbons, played by the Dolmetsch Trio on Elizabethan instruments, in the place of Arthur Sullivan; sumptuous Elizabethan costumes copied by Jennie Moore from the National Gallery in the place of Comyns Carr; a replica of the Fortune stage in the place of Alma Tadema; natural, musical speech with emphasis on the key-word in the place of realism or rhodomontade.

### Value of His Suggestions

I think it is true to say that Poel was more important for what he was and what he suggested than for anything he actually achieved. Both his material and his means were unequal

to the strain he put upon them. His intentions were sometimes frustrated by his own willfulness. If you think that Valentine in *The Two Gentlemen of Verona* is one of the most romantic of Shakespeare's heroes, why get a lady to impersonate him? If you think that Coriolanus is a portrait of Essex, why bring him on, first, in a leopard skin and then in the full-dress uniform of a Colonel of the Hussars? Why invite a character-actress, popular for her performances of cockney charwomen, to play Parolles in *All's Well That Ends Well*? Why place a Roman centurion on permanent guard over the steps of a Greek temple? These aberrations were serious; they were the symptoms of a crankiness in Poel's nature. But they were counterbalanced by extraordinary insights. Fortinbras was a stranger to English *Hamlets* until Poel brought him back to crown the structure of what was essentially a political play. Claudius was restored to his proper role of rival, and Gertrude, on her first appearance, suggested the great Elizabeth attending a meeting of her own Privy Council. Lady Macbeth was seen mechanically doing her hair before the mirror before she wandered down the corridors of Dunsinane, and the second ghost in the Banquet scene was the ghost of Duncan, not of Banquo. Shylock, played by Poel himself, wore a red wig and was the implacable usurer of farce, not the outraged Rabbi which the genius of Irving had forced upon public acceptance. And Romeo and Juliet were played by a boy and girl.

### Innovation and Restoration

For all these innovations—or restorations—Poel could give chapter and verse. But his truncations of the text, in flagrant defiance of his doctrine, were much less easily defensible. It was bad enough to mutilate *Measure for Measure* for motives of propriety, but it was worse to prune the poetry of *Troilus and Cressida* and to substitute Plutarch for Shakespeare in Volturnia's appeal to her son. Poel was sensitive to the rhythm of a play, but deaf to the rhythm of a speech. He infallibly cut the best lines. And this itch for surgery grew upon him and gravely impaired the productions of his later years. He came to believe that no Elizabethan play, even if Shakespeare had written it, was actable as it stood. Many a recent performance behind the hated proscenium arch has proved him wrong. But it was not in the character of Poel to listen to criticism or to profit by it. This was not because he was conceited; it was because everything he did was in obedience to an inward vision which was never entirely communicated. He was intransigent, but he was divinely dissatisfied. Poel was a rationalist on top but a mystic underneath, and it was his intuitions rather than his reasonings which gave life to what he put upon the stage. He could be implausible, but he could never be dull. He was at once a profound solitary and exasperating eccentric and an intrepid pioneer; and his influence is still at work on many who hardly know his name.

[Robert Speaight, English actor, novelist, biographer, producer, and critic, has just completed *William Poel and the Elizabethan Revival* published by Heinemann for the Society for Theatre Research.]

### Comedy of Errors at Ohio State University

On a modernistic set designed by Irving Brown and Clyde Blakely, Reuben Silver directed an unusual production of *The Comedy of Errors* at Ohio State University, Jan. 29 to Feb. 6. "The approach to the play was entirely presentational—the cast was playing a game called *The Comedy of Errors*. Characters wearing casual playclothes established their identity by such properties as canes, beards, derby hats, etc. Sometimes they played the Shakespearean character, sometimes they played themselves playing the character. "However, the break with traditional interpretation was only in business and movement; the Shakespearean lines were not altered and none were added."

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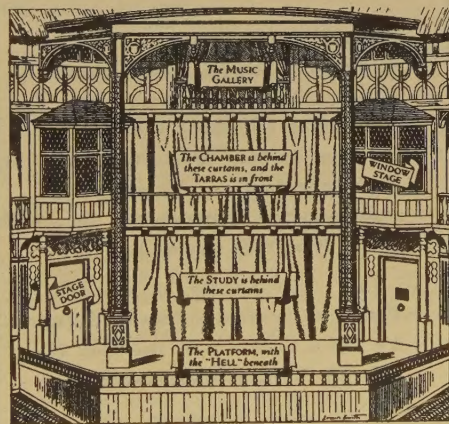
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### SHAKESPEARE DINNER AND AWARDS

The Annual Dinner of The Shakespeare Club of New York City took place in The National Arts Club on April 25. Awards were presented to Miss Marchette Chute, author of *Shakespeare of London*, and Ben Jonson of Westminster, Dr. John H. Lyon of Columbia for contributions to Shakespeareana, and to Mr. John Houseman for his direction of MGM's *Julius Caesar* and the Phoenix *Coriolanus*.

Details of Oregon Festival in May SNL





# CURRENT BIBLIOGRAPHY

(The following books may be more extensively reviewed in future issues as space permits.)

SHAKESPEARE QUARTERLY. Edited for The Shakespeare Association of America by James G. McManaway, IV: 4 (October 1953), pp. 375-487.

The ever-valuable Quarterly continues to publish articles of lasting interest. Brief abstracts of some articles are presented as a guide to interested readers.

"Action and Symbol in *Measure for Measure* and *The Tempest*," Harold S. Wilson, University of Toronto.

While he pays more attention to *Measure for Measure* than to *The Tempest* in this article the author points out some important parallels between the two plays and suggests that the former might have been a source for the latter. The themes of the plays emerge out of the patterns of their actions as conceptions and effects embodied in the action. Both dukes prompt all the actions in the two plays, but where justice might have prevailed and tragedy resulted, mercy was shown which was all-saving and brought about the conciliatory endings.

"The Unity of *Macbeth*," Brents Stirling, University of Washington.

Omitting the obvious (however important) themes of blood and hand-washing; the purpose of this article is to show that Shakespeare achieves dramatic unity in *Macbeth* with the use of darkness, sleep, raptness, and contradiction. Stirling traces these themes through the play and as a typical example of a part that sets forth all four themes he suggests the murder scenes: "... darkness has been the setting, Duncan has become the stage presence of sleep, and Macbeth himself has 'enacted' the quality of raptness. Through the porter Shakespeare dramatizes the fourth element of contradiction."

"The Cunning of the Scene," Andrew J. Green, Drake University.

"The dumb show is not an intrusive theatrical accident. It is part of Hamlet's cunning and the cunning of the scene. It prepares, in short, for every one of Hamlet's remarks to the king just before the smashing climax." Assuming that Hamlet is a man of action, Professor Green presents the argument that Shakespeare had become conscious of the power of drama upon the human soul, and that in the contrived play within *Hamlet* he found the exact means of dramatic representation of this concept.

"The Elizabethan Stage and Shakespeare's Entrance Announcements," Warren D. Smith of the University of Rhode Island.

This is a discussion of the importance of the lines spoken when other characters were about to enter onto the scene. Shakespeare needed these announcements because of the physical peculiarities of his stage with its great depth and absence of proscenium arch.

"*Love's Labour's Lost*," Bobbyann Roesen, Bryn Mawr College.

A rather full commentary on some often-neglected aesthetic and dramatic aspects of this play. The author discusses in a kind of prose not usually associated with terse scholarly journals such things as immortality, the impracticability of an ideal which neglects the human element, the closeness in conception to a musical composition, the play as a symbol and unreality, and the grim reality of death.

"'God's' or 'gods' in *King Lear*, V. iii. 17," T. M. Parrott, Princeton University.

Professor Parrott points out that while most modern editions of Shakespeare in the title reference say *God's*, the correct reading should be *gods*. The play is essentially heathen, he says, and would not mention the Deity.

"Slander in Drama," E. E. Stoll, University of Minnesota. Investigating chiefly *Othello*, Dr. Stoll argues that slander requires a postulate as well as supporting structure.

"Two Problems in the Folio Text of *King Lear*," Philip Williams, Duke University.

The author suggests that two fundamental assumptions about *Lear* are wrong: (1) that the Folio text of *Lear* was entirely the work of "Compositor B," and (2) that the Folio text was set directly from a corrected copy of the first quarto. Mr. Williams suggests a hypothesis of his own which may offer a solution to some of the problems: "In 1623, the prompt-book of *King Lear* was a conflation of 'good' pages from Q1 supplemented by inserted manuscript leaves to replace corrupt passages of Q1. Reluctant to let the official prompt-book leave their possession, the company permitted a scribe to make a transcript of this conflated text to serve as a copy for the First Folio."

Campbell, Lily B., SHAKESPEARE'S TRAGIC HEROES, Barnes & Noble, New York, 1952, pp. 296, \$7.50. (Reissued Oct. 10, 1952; 1st published, 1930 by Cambridge U. Press.)

That Shakespeare was concerned with passion is the thesis of this recently reissued volume. The study is important in its reaction to the pseudo-psychological and metaphysical interpretations of Andrew Bradley's *Shakespearean Tragedy*, 1904. That psychological interpretation has value is admitted, but the psychology must be from the Elizabethan point of view, declares Miss Campbell. If they, for example, believed that sudden reformations were absolutely possible, can we object?

This interesting study is divided into three sections. The two historical sections develop the background for interpretation. For these, Miss Campbell searched contemporary volumes for Elizabethan moral and philosophical thinking as it related to the passions and tragedy. Having established a firm historical footing, Miss Campbell discusses *Hamlet* as a Tragedy of Grief, *Othello* as a Tragedy of Jealousy, *King Lear* as a Tragedy of Wrath in Old Age, and "*Macbeth* as a Study in Fear."

The closeness between Shakespeare's ideas and the then current philosophical ideas of the passions which were available in printed literature is remarkable. It illustrates forcefully and graphically the encompassing comprehension of Shakespeare's mind in his great plays. An important feature in this book is the reprinting of two important essays: "Bradley Revisited: Thirty Years After," and "Concerning Bradley's *Shakespearean Tragedy*." These should be reading for every student and reader of the Bradley text. Bradley stature in Shakespearean criticism is assured, but to read his book without the light shed on his method by the work of Campbell, Stoll, and others is to court intellectual myopia.

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The Barter Theatres

## Two Gentlemen of Verona

Shakespeare's *Two Gentlemen of Verona* is admittedly not one of Shakespeare's best plays. Its early history is unknown and its later history negligible. If one should wonder why a widely touring company like the Barter Theatre took the play on its winter and Spring tour this year, his perplexity would be dispelled after seeing the reaction of 700 students and others at Pembroke State College on February 25th. The audience thoroughly enjoyed itself. The framework of the play gave complete scope to director Owen Phillips and his actors to act and have fun—and the audience rejoiced in the performance.

### Treatment of the Text

Having read the play before, our own reaction was different as surprise followed surprise. The following remarks are not meant to indicate that we love the Barter Theatre less, but that we love Shakespeare more. We admit that it is easier to be critical than to be correct. Yet what should we say when the whole character of the play is changed? Not that other directors haven't cut lines, cut characters, cut scenes, and added stage business; but there is a difference in what lines, what characters, what scenes, and what business. Everyone will admit that the "villain" is usually one of the most interesting characters in any play. Why change him? Yet Proteus is made the comic hero in this version by his immediate and un-Shakespearean recognition of Julia when she comes disguised as a boy to serve him. Naturally he does not disclose that he knows her. But then what sense does his sending her to woo Sylvia make; and why have her along when he goes to seek Sylvia in the forest. And here, too, there is a change. Proteus "sees" Valentine behind a tree and only "pretends" to assault Sylvia. This makes Valentine's pardon meaningless. The much discussed lines "All that was mine in Sylvia I give thee" are cut, and if we mistake not, some lines are added to make the new denouement and concluding dance credible.

Thurio's fifty-six lines in the play were magnified out of all proportion by making him a complete half-wit whose imbecilic "Uhhhs!" had the audience in stitches. The fathers of Proteus and Sylvia were made creaking and rheumatic dotards to secure more laughs. But Speed, and Launce and his dog, who might have achieved some honest laughter were completely cut from the play. And the little added nobility that Valentine might have had was taken from him by omitting the outlaw scenes. The villainy of Proteus is meaningless and the romantic comedy of love and friendship becomes a farce. That the inconsistencies are unnoticed is a tribute to the fast moving production. That we really couldn't enjoy it must be attributed to the fact that we knew the play and Shakespeare.

The upholders of Shakespeare want him undiluted by anything save that which is called for by the lines. The upholsterers think of Shakespeare as having many deficiencies which must be covered over. We are reminded of Peter's coat in the *Tale of a Tub*. Do the additions improve anything? We wonder.

### Shakespeare to be Revived on San Diego's Old Globe

Late word has come announcing that the Old Globe replica theatre in Balboa Park, and San Diego, will again entertain a Shakespeare Festival after a year's silence. Four successive Festivals ended in 1952 when director B. Iden Payne went to Colorado for the 1953 season.

The revitalized Festival will give forty-five performances of *Twelfth Night*, *The Merchant of Venice*, and *Othello* from July 23 to Sept. 5. With Frank McMullan of Yale, Patrick Wymark of London's Old Vic, and Phillip Hanson of the Ashland Oregon Festival as directors, we predict that the Festival will be a rousing success. Supervising Director of the San Diego Festival is Craig Noel.



# REVIEW of PERIODICALS

## PARADOXICAL SNOW

S. K. HENINGER, JR., of Johns Hopkins University discusses Theseus' speech in *A Midsummer-Night's Dream*, V. 1. 63 ff.: "Merry and tragical? Tedious, brief? That is, hot ice, and wondrous strange snow. How shall we find the concord of this discord?" This is a comment on the description of their play given by Theseus by the workmen: "A tedious breëfe Scene of yong Piramus, / And his loue Thisby; very tragical mirth." Mr. Heninger thinks that "wondrous strange snow" does not need to be emended to "flaming snow" or "scorching snow" in order to make it parallel with "hot ice." Snow, he says, was thought by the Elizabethans to depend on the presence of both heat and cold, and was therefore in their minds a self-contained paradox. "Wondrous" and "strange" are only adjectives describing this prodigy of nature. ["Wondrous Strange Snow," *Modern Language Notes*, LXVIII:7 (Nov. 1953), 481-3.]

## MUCH ADO ABOUT SOMETHING

After reviewing the traditional critical evaluation of *Much Ado About Nothing* as a "failure" in terms of "disharmony" (of character, plot, tragic and comic elements, etc.), T. W. CRAIK attacks this evaluation as arising from a "misconception . . . concerning Shakespeare's intentions," especially in Acts IV and V. His method of rebuttal is to sketch an analysis of the play in an effort to draw conclusions concerning Shakespeare's intentions and to estimate the degree to which Shakespeare has realized them. On the basis of his analysis, Mr. Craik discovers the object of both the Benedick-Beatrice and the Claudio-Hero plots to be "light entertainment" arising from the spectacle of a course of true love ruffled by errors arising from the confusion of appearances with realities, the "happy ending" never really being in doubt. "In short, the play is not a tragedy-comedy in intention," nor is it unsuccessful as comedy. The central point derived from the analysis is the argument that Don Pedro (the norm of reason) is a victim of Don John's villainous deceit because of the one-sidedness of reason unbalanced by emotion through "the methodical employment of intuition." The balanced man is found in Friar Francis. Beatrice is deceived by the Friar's plan by emotion; Leonato and Antonio are blind to both reason and intuition; Claudio and Don Pedro are deceived by reason; and Benedick is the victim of reason subverted through love by Beatrice's emotionalism. Thus Acts IV and V are consistent with the rest of the play in affirming "the inadequacy of both merely 'emotional' and merely 'rational' conduct in the grip of error." ["'Much Ado About Nothing,'" *Scrutiny*, XIX:4 (October 1953), 297-316.]

## OTHELLO WITHOUT SEX

How the standards of taste in the Eighteenth Century British theater affected the presentation of the remarkably popular *Othello* is the subject of a paper by MARVIN ROSENBERG of the University of California. Taking the "1755" acting edition of *Othello* as a base, he lists specific cuts and changes, and discusses these against the background of the weathervane comments of Francis Gentleman earlier in the century and the foreground of Kemble's stage practices at the end of the century. In addition to cuts for legitimate dramatic purposes of such expendable material as the Bianca scenes, Professor Rosenberg finds the major changes dictated by the growing taboo against public discussion of sex and increasingly rigid standards of religious propriety. *Othello* "entered the theater of the late eighteenth-early nineteenth centuries on sufferance," he states, and only expurgation could make it "tolerable." Professor Rosenberg suggests that in spite of the removal from the fabric of *Othello* of "the threads of erotic imagery" that "intensify the depth and force of its humanity," the core of the play remained, and that the surviving suggestions of eroticism "were enough to rouse the ultra-sensitive, shame-aroused imaginations of later audiences even more powerfully than Shakespeare's words themselves had done to those first audiences." ["The Refinement of 'Othello,'" *Studies in Philology*, LI:1 (January 1954), 75-94.]

As we mournfully looked at the typographical errors in the last issue our colleague, George W. Polhemus, remarked: "Remind your readers that the Folios weren't quite accurate either."

## JOHNSON'S ADDITIONS TO HIS 1773 SHAKESPEARE

When the new edition of Samuel Johnson's *Shakespeare* appeared in 1773, Johnson gave Steevens credit for most of the additions to the notes for the earlier edition. T. J. MONAGHAN, however, points out that Steevens doesn't deserve all the credit. Johnson's additions fall into several classes: 1. Answers to criticisms of certain of his notes in the first edition. An example is Johnson's insistence on his rejection of *Titus Andronicus* from the canon, which Tyrwhit had found fault with in *Observations and Conjectures*. 2. New lexicographical notes echoed from Johnson's *Dictionaries* of 1755 and 1773. Examples are the notes on *informed* (*Measure for Measure*, V. 1. 120), *importable* (Johnson's conjecture for *impossible* *slanders*, *Much Ado*, II. 1. 254-5), and *tether* (*Hamlet*, I. 3. 125). 3. New emendations which propose small changes in the text. 4. Notes which defend the "original reading" and reject emendations of other critics. 5. Explanatory notes, many of which provide examples of famous Johnsonian paraphrases. 6. Illustrative passages from English authors such as Milton, Donne, Spenser, Bacon, and Chaucer, and references to scholarly works like Minshew's *Guide to the Tongues* and Sir Thomas Smythe's *De Sermone Anglico*. 7. Notes on Shakespeare's sources and on the Shakespeare canon. 8. Criticism of Shakespeare the poet and dramatist—such as the note on the obscurity of a passage in *The Winter's Tale* (I. 1. 459-61) and Johnson's mixture of praise and blame in a long note on *The Merry Wives of Windsor*. Mr. Monaghan ends with a list of the two hundred thirty-six new notes by Johnson for the 1773 edition. ["Johnson's Additions to his Shakespeare," *Review of English Studies*, New Series IV:15 (July 1953), 234-248.]

## Shakespeare in Fiction

Some years ago we began to compile a list of books treating Shakespeare as a fictional character. We enjoyed the research but were soon caught up—as usual—with more urgent problems.

We haven't seen the latest addition to this collection, but Ruth Ellis of *The Stratford-upon-Avon Herald* (March 5th) has, and reviews *The Alderman's Son* by Gerald Butler with sympathy. William is first met at the age of six months in his mother's arms on a cross-country journey to escape the plague; he is seen at home, at the Stratford Grammar School, as a tutor in a nobleman's house, as assistant to the Town Clerk, and as Anne Hathaway's lover. "The first seeds of that intellectual detachment in him that was to go hand and hand with his passionate and universal sympathy" are attributed to the fact that his parents differed "without acrimony" over religious matters. The volume takes Shakespeare to his 18th year.

## MANUSCRIPT SEEKS A PUBLISHER

Meanwhile, what appears to be a fascinating manuscript bibliography is searching for a publisher. The late M. H. Spielmann, world authority on Shakespeare portraiture, author of the article on the subject in the *Encyclopedia Britannica*, prepared "a list, annotated as far as was possible of over 300 plays, going back to David Garrick, in which Shakespeare himself appears as a character on the stage." The quotation is from a March 18th letter from Dr. Percy A. Spielmann of London, son of the scholar, long a subscriber to SNL, who desires to find a publisher for the manuscript entitled "Shakespeare Treads the Boards." Two articles under this title were published in the (London) *Times Literary Supplement* on December 1, 1921 and February 2, 1922. Correspondence via SNL is invited.

## Shakespeare's Plays on TV

You may have missed some of these, but Shakespeare's *Macbeth*, *Henry V*, *Hamlet*, *Othello*, *King Lear* and *Richard II* have been seen on TV. Maurice Evans' *Richard II* may have been seen by 30 million last January. The production cost \$175,000. Cf. *Life*, Feb. 8, pp. 53 ff.

## 1600 TO 1

Would you rather receive a bill than SNL? We think not. There doesn't seem to be enough time for me to send both. There are over 1600 of you, only one of me. May I ask your cooperation? Why not send a check to extend your subscription for a year or more—today? Thank you!

## FREUD AND SHAKESPEARE

In an admirably poised analysis of outstanding examples of Freudian Shakespearean criticism, KENNETH MUIR of the University of Liverpool notes the positive contributions such criticism has made and warns against the dangers implicit in the psychoanalytical approach. Professor Muir examines the following "analyses": Freud, Jones, and Wertham on *Hamlet*; Freud on *Macbeth*; Freud, Trilling, and Maud Bodkin on *King Lear*; and Ella Freeman Sharpe on *Hamlet*, *The Tempest*, *Timon of Athens*, and *King Lear*. He rebuts the arguments of those who would disallow all validity to Freudian interpretation on the ground that Freud propounded his theories three centuries after Shakespeare's death, by pointing out that (1) in each age critics make use of "the latest psychological theories," (2) in their very life-likeness Shakespeare's characters will reveal characteristics beyond the capacity of contemporary theory to describe; and (3) insofar as Shakespeare in creating life-like characters infused them with his own spirit, there is ground for assuming "he may unconsciously have revealed his own character and complexes." He observes, however, that such critics as Jones tend to blur "the distinction between art and life," that the interpretation of each psychoanalyst tends to conform to the particular psychoanalytic theory which he espouses, and that too heavy dependence upon the psychoanalytical method converts "the tragic heroes into a gang of psychopaths." He concludes that the chief value of the psychoanalytical approach is as "a useful second line of defense of Shakespeare's psychological realism." [Some Freudian Interpretations of Shakespeare, *Proceedings of the Leeds Philosophical and Literary Society*, VII, Pt. I (July 1952), 43-52.]

## HAMLET THE ALCHEMIST

D. S. SAVAGE points out "a neglected strand of imagery" in *Hamlet* drawn from Alchemy—Hamlet's obsession with "baseness" and "nobility," his constant reference to "base metals," the repeated occurrence of such terms as "quintessence," "tincture," "mercury," "sulphur." Showing that the central aim of alchemy is restoration of the fallen body of man to its "pristine integrity," "tinctured with the divine essentiality" of the "heavenly corporeality" of gold, he finds that Shakespeare uses the images of alchemy "to point . . . not towards regeneration, but degeneration"—especially in Hamlet's morbid concern with the dusty destiny of the bodies of kings and beggars in IV. iii and V. i. ["Alchemy in Shakespeare's *Hamlet*," *The Aryan Path*, (August 1952), 366-369.]

## SHAKESPEARE'S NEW SLY

Why did Shakespeare create the plot of Christopher Sly as a framework for *The Taming of the Shrew*? Why did he forget or ignore Sly at the end? The first of these questions is discussed by THELMA N. GREENFIELD of the University of Wisconsin. Miss Greenfield, assuming that *A Shrew* is an earlier play than *The Shrew* and not a memorized reconstruction, shows how Shakespeare has improved the induction of the earlier play. In *A Shrew* the emphasis of the frame with its Christopher Sly is pointed toward the play proper, and the play's moral for married men, is brought up before the play begins and after it is over. Shakespeare dismisses this emphasis and substitutes for it "a contrast between the literal world of Sly and the world of dramatic poetry—a contrast similar to that between Bottom and the world of the drama in *A Midsummer-Night's Dream*." Shakespeare's Sly does more than offer us a farcical setting for the play. His lack of imagination emphasizes the imaginative wealth of the main action. Why Sly fails to appear at the end is, Miss Greenfield thinks, an unsolvable problem, but she seems to feel that Shakespeare originally planned to bring him back. ["The Transformation of Christopher Sly," *Philological Quarterly*, XXXIII:1 (Jan. 1954), 34-42.]

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# REVIEW of PERIODICALS

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## LIMITATIONS OF SCEPTICAL CRITICISM

MARVIN ROSENBERG of the University of California reviews the sceptical criticism of E. E. Stoll to illustrate his failure to understand the "powerful contribution" of the theatre "to the organic whole of Shakespeare's art." Questioning whether Stoll ever fully applied his own method, Professor Rosenberg makes two points: that Stoll's psychology is so rigid as to exclude all possibility of developing character or emotional depth; that behind Stoll's "psychological perceptions" lies an inability to enter imaginatively into the operational aspects of staging in relation to audience empathy, with consequent depreciation "of the unique power and possibilities of the stage medium." Professor Rosenberg develops both points by contrasting Stoll's perception of Othello's nature changing suddenly from trust to jealousy, with a long stage tradition that represents this change as gradual. His general conclusion is that the "difficulties" attributed to Othello "may lie as much in the critic as in the play"—that sceptical critics, while quite rightly questioning the "unreal values" of subjective criticism, may, because of rigidity of method, be unable to experience the "undertow of passion" or to derive from the play "glimpses into their own souls"—and thus be blind to certain very "real values." ["A Sceptical Look at Sceptical Criticism," *Philological Quarterly*, XXIII:1 (January 1954), 66-77.]

## NOT SO, HOTSON

WALTER B. STONE of Vassar College analyzes Leslie Hotson's interpretation of the "sad Augurs" prediction in Sonnet CVII to determine whether or not the year 1588 was in fact "a year of unusual terror,"—inasmuch as Dr. Hotson bases his argument for dating the sonnet upon this supposedly established fact. Professor Stone avers that Dr. Hotson's assumption is the result of a serious misinterpretation arising from "selective use of data to prove a theory." Examining contemporary reactions to the "so-called Prediction of Regiomontanus," identified by Dr. Hotson as the "presage" mocked by the "sad Augurs" of the sonnet, he establishes three facts: (1) that as a result of the prediction's being discredited in 1583, the prediction was "mocked in 1583," but not dreaded in 1588; (2) that interest in the prediction was renewed in 1588 following the defeat of the Armada, "not because it was proved false, but because it was proved true"; (3) that "the 'sad Augurs' did not 'mock their owne presage,' nor did Englishmen in the sixteenth century think they did." Professor Stone concludes, therefore, that there is no factual basis for the claim "that Shakespeare's Sonnet CVII can possibly refer to the events of 1588." ["Shakespeare and the Sad Augurs," *Journal of English and German Philology*, LII:4 (October 1953), 457-479.]

## WAR: A CURE FOR DISEASED PEACE?

Raising the question of what contemporary doctrines may lie behind King Henry IV's advice to Prince Hal "to busy giddy minds/With foreign quarrels," G. R. WAGGONER of Indiana University shows how integral a part of Elizabethan thinking was the concept of foreign war as a restorative of a body politic diseased by peace. He uses Francis Bacon's development of the analogy between the body politic and the human body. Civil war is compared to the symptoms of disease and foreign war compared to the exercise proper to a healthy body, as representative of certain influential views. Professor Waggoner demonstrates that this analogy was used in the military treatises of the time; that it appears variously in Shakespeare's great historical tetralogy and in other of Shakespeare's plays; that before 1585 several writers had expressed fear lest peace might corrupt the body politic, and that later Nashe, Norden, Jonson, Chapman, Raleigh, and others had expressed the same fear; that the general condemnation of flattering courtiers was rooted in this tradition; and that this attitude lay back of the unpopularity of the peace of 1604. Professor Waggoner reaches two conclusions: (1) there is evidence to show that this attitude was not generally representative; (2) the evidence does justify the statement that "most of the popular dramatists, the military-minded gentry and nobility, and a good part of the court . . . seems fairly consistently to reflect these views." [An Elizabethan Attitude Toward Peace and War, *Philological Quarterly*, XXXIII:1 (January 1954), 20-33.]

## THE INTEGRITY OF CORIOLANUS

Far from being merely a victim of blind pride, Coriolanus is a major brother of Hamlet, whose tragedy illustrates the impossibility of reconciling strict conscience with political necessity, writes SALVATORE ROSATI. At the center of the play lies a moral rather than a psychological crisis, and we are wrong to take the opportunists, Brutus and Sicinius, as Shakespeare's mouthpieces concerning the hero. Coriolanus has the wilfulness and solitariness, described in North, of the man who knows he cannot lie to others without lying to himself. Along with the tribunes, Volumnia is a Machiavellian figure whose attempt to combine policy with nobility confounds her son's habit of uncompromising self-trust. A character not unlike Cordelia, Coriolanus has the moral conscience of a modern man. And yet his severe sanctity is as ancient as that of Plutarch's heroes. ["Il 'Coriolano' di Shakespeare," *Nuova Antologia* (December 1953), 427-44.]

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## SHAKESPEARE'S RANGE

Shakespeare might be called preeminently the man of theater, as Bach might be the man of music, writes BERNARD de FALLOIS. He is the dramatist of the real, the actual, and his plays may well outlive those of a dramatist of the ideal, like Racine. Among the French, only Moliere achieves his profundity. Writing in an age of passionate searching very like our own, his plays, like the work of his two great contemporaries, Montaigne and Cervantes, are an immense interrogation. No beliefs, no systems are permanent for him—only the glory and misery of the human life behind system. Long before Pirandello, his comedies celebrate the illusoriness of life in a way which speaks directly to modern man. Our dramatists have not the freedom from commitment to doctrine which gave Shakespeare his cosmic range. ["Shakespeare a Paris," *La Revue de Paris* (March 1954), 91-6.]

## BRIDGES AND LINKS

Though he does not agree with Dr. Tillyard that eight of Shakespeare's history plays were planned from the first as an epic of England, ROBERT ADGER LAW of the University of Texas observes that they are coupled together by linking devices—devices which, he says, are not always observed by commentators. He then considers each play in order and cites these links. 1 *Henry VI* ends with Suffolk's proposal that Princess Margaret of France marry Henry; the opening scene of 2 *Henry VI* stresses the same topic. 2 *Henry VI* ends with the Yorkist victory at the Battle of St. Albans; 3 *Henry VI* opens with a discussion of the Battle. The bridges between 3 *Henry VI* and *Richard III* are more numerous, and Mr. Law points out that they do not appear to be accidental, since in most cases they are departures from Shakespeare's sources, his own fictional additions. In the second tetralogy we find similar links or bridges. At the end of *Richard II* and at the beginning of 1 *Henry IV* King Henry refers to his proposed voyage to the Holy Land. Other bridges are references to Henry's "unthrifty son" and to Hotspur, and it is significant that Shakespeare is again changing his sources and historical fact by representing both Hal and Hotspur as young men. The other bridges between 1 *Henry IV* and 2 *Henry IV* and between 2 *Henry IV* and *Henry V*, all fully cited by Mr. Law, are also not in Shakespeare's sources. The careful repetition of events in 1 and 2 *Henry IV* disproves, Mr. Law believes, the theory that the two parts made a single play, perhaps acted on successive days. Such a plan would have made the links unnecessary. Finally, we see in the epilogue to *Henry V* an obvious bridge to the earlier-written tetralogy—a reference to the future Henry VI "which oft our stage hath shown." ["Links Between Shakespeare's History Plays," *Studies in Philology*, I:2 (April 1953), 168-187.]

## CONCEPTION OF THE HISTORY PLAYS

E. M. W. TILLYARD of Jesus College, Cambridge, probes the difference between himself and R. A. LAW of the University of Texas on the question of a single grand conception in Shakespeare's eight history plays. Professor Tillyard explains that the gist of his own conception is simply that Shakespeare conceived his historical plays with reference to "certain conceptions of history" and with his eye on a particular period of history (not that he set out in advance to write eight plays), the point being that certain "dominant themes" bind together and give deep meaning to these plays. Yet as a successful playwright Shakespeare necessarily makes of each play a unit, his links being composed in the service of both "the immediate sequence and of a great overriding impression." He then illustrates by comparing his position and Law's position with reference to "the link between 1 & 2 *Henry VI* and the continuity or discontinuity of 1 and 2 *Henry IV*." Professor Tillyard concludes with an expression of regret that the really fruitless scholarly quarrels over the authorship of *Henry VI* have kept these plays out of theatrical repertoires. In his rejoinder, Professor R. A. Law, though disagreeing with Professor Tillyard at certain specific points, accepts Professor Tillyard's basic position, agrees with his rejection of the Dover Wilson and Albert Feuillerat assumption of "multiple authorship," and counts himself as holding a "vision of Shakespeare" closely resembling Professor Tillyard's. [E. M. W. Tillyard, "Shakespeare's Historical Cycle: Organism or Compilation?" *Studies in Philology*, LI:1 (January 1954), 34-39. Robert Adger Law "Shakespeare's Historical Cycle: Rejoinder," *Ibid.* pp. 40-41.]